

# May

Magic Lantern Society  
US and Canada

NEWS 2015



Be Sure to LOOK for those Buttons and roll-over effects

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## *Click Slide to See More of the May Flowers*

A recent peek into the archives at The Field Museum in Chicago reveal that when it came to celebrating springtime flora, few people were more enthusiastic than the members of the Progressive Era's Wildflower Preservation Society.

"There are no records for exactly when the 'Flower Children' slides came to The Field Museum, so that they are dated 'circa 1920,'" explained Nina Cummings, photo archivist for the Field Museum. Cummings said at least one eagle-eyed viewer has suggested to the museum that based on the style of clothing in the photos, the images may have actually been made circa 1900-1910.

From [http://www.huffingtonpost.com/2014/05/09/vintage-flower-children\\_n\\_5290495.html](http://www.huffingtonpost.com/2014/05/09/vintage-flower-children_n_5290495.html)

## Coming Attraction Slides

### From George Auckland

Dear Bobbie, since you are in Arizona I will send on your e-mail to our very good friends in the Magic Lantern Society of US and Canada.

George Auckland  
The Magic Lantern Society

### From Bobbie Friedman

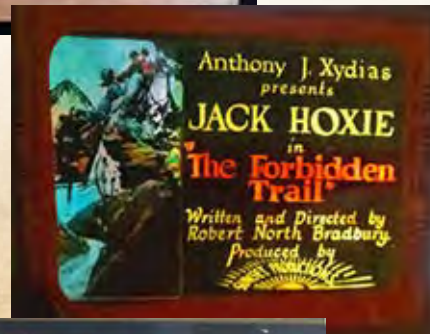
I have a collection of Western Slides for sale in Arizona. Feel free to email me if you have an interest.

Make an offer

[bobbiefriedman1@gmail.com](mailto:bobbiefriedman1@gmail.com)



13. 1926 ‘?’ ‘Chip of the Flying U?’ Hoot Gibson
14. 1923 ‘?’ ‘The Forbidden Trail?’ Jack Hoxie
15. 1926 ‘?’ ‘The Gentle Cyclone?’ Buck Jones
16. 1923 ‘?’ ‘Soft Boiled?’ Tom Mix
17. 1928 ‘?’ ‘Drifting Sands?’ Bob Steele
18. 1926 ‘?’ ‘The Border Whirlwind?’ Bob Custer
19. 1928 ‘?’ ‘The Upland Rider?’ Tim Maynard



### Magic Lantern Glass Slides

1. 1919 ‘?’ ‘Wagon Tracks?’ William S. Hart
2. 1926 silent ‘?’ ‘The Great K & A Train Robbery?’ Tom Mix
3. 1927 ‘?’ ‘Bulldog Pluck?’ Bob Custer
4. 1942 ‘?’ ‘Pardon my Gun?’ Charles Starrett
5. 1920 ‘?’ ‘Desert Love?’ Tom Mix
6. 1932 ‘?’ ‘The Fighting Marshall?’ Tim McCoy
7. 1925 ‘?’ ‘Dick Turpin?’ Tom Mix
8. 1927 ‘?’ ‘Tom?’s Gang?’ Tom Tyler
9. 1928 ‘?’ ‘The Branded Sombrero?’ Buck Jones
10. 1926 ‘?’ ‘Desert Valley?’ Buck Jones
11. 1931 ‘?’ ‘The Man from Death Valley?’ Tom Tyler
12. 1926 ‘?’ ‘War Paint?’ Tim McCoy

## Update on The Theater Near Lancaster

### From Terry Borton



Mark, “Sully” Sullivan, Artistic Director and lead performer of the Magic Lantern Shows at The Plain and Fancy Theatre in Bird-in-Hand, PA, tries out the new cabinet for the triunial lantern used in the shows. The lantern can drop down into the cabinet when other performances are taking place in the theatre so as not to block the sight lines. Three shows will be available in May—The American’s Magic-Lantern Theater’s Bible and Patriotic History Show, and a new History Show written by Mark. The ¾ hour shows will be available for groups, on request, on the hour, from 9:00 AM to 8:00 PM, 7 days a week, until December. A Christmas Show will be added to the schedule in the Fall.



## VISIONS IN THE SKY AT PRZEMYSL

How an Ancient Miracle, Reproduced by the Aid of Modern Science, Affected the Fortunes of Two Nations

By J. E. MURPHY

TALES of visions seen in the sky above Przemyśl during the series of terrific assaults that ended in the capture of that fortress city by the Russians in March, 1915, have been repeatedly told by soldiers of both armies as well as by residents of the city. So detailed and uniform are the accounts coming from widely different sources that, judged on the basis of evidence alone, the stories must be accepted as substantially true. In Przemyśl and the surrounding country there are thousands of persons, many of them claiming to be eyewitnesses, who are positive that visions of the Virgin Mary and the Christ Child repeatedly appeared in the sky above the beleaguered city, and who are convinced that these visions were of supernatural origin.

That such visions did appear can scarcely be doubted, and since it is possible for modern science to have produced them, it is unnecessary to seek for any but natural causes. There is good reason for believing that the solution of the entire mystery is to be found in the workshops of the aeroplane and stereopticon makers—that the officers in charge of the defense simply took advantage of the latest developments in flying craft and projection apparatus to spread the conviction through the ranks of both armies that the city was under divine protection. The explanation given in the following paragraphs is designed to show how the Przemyśl visions could have been produced easily by equipment that is now in everyday use.

According to reports the visions invariably appeared at night. It is a safe presumption that they appeared only when the sky was overcast with low-lying clouds, and that these were made to serve as a screen for the images projected by a stereopticon. Rain clouds are usually at a height of about half a mile above the earth. To project im-

ages so great a distance as this would be impractical. Too powerful a light would be required, and other difficulties would be introduced that might be impossible to overcome. The thing could easily be done, however, with the aid of an aeroplane, carrying an ordinary stereopticon, and flying from 700 to 1,000 ft. below the clouds.

Clear motion pictures have already been projected a distance of approximately 400 ft. By equipping a stereopticon with a searchlight instead of the usual arc light it would be entirely practical to project still pictures a distance of 1,000 ft. This would be sufficient for producing visions of an awe-inspiring nature, and with the exception of a special mirror for the searchlight, which could probably be found without any necessity for special manufacture, all the apparatus required would be such as can be obtained at any time on the market.

Essentially, a stereopticon consists of a projecting lens and a condensing lens, the latter serving to gather the scattered rays as they come from the light and turn them as a slightly converging bundle of rays into the projecting lens. The parabolic mirrors used in searchlights are made to reflect the light as a parallel bundle of rays having the same diameter as the mirror. For use with a stereopticon a special mirror would be required—one that would focus the rays into the condensing lens. To save weight, which is a vital consideration, the generator for supplying current to the searchlight could be driven by the aeroplane motor. Arranged in this way, the entire apparatus might run close to 1,000 lb. in weight, and it would probably be necessary to use a biplane, in preference to a monoplane, on account of its greater carrying power. Since there would be nothing to do in handling the apparatus but to turn the current on



From Popular Mechanics  
Nov 1917



"The Vision in the Sky" Which Influenced Two Armies at Przemyśl in March, 1915: The Insert Shows How the "Vision" was—Probably—Projected upon the Clouds from an Aeroplane

continued  
next page





## POPULAR MECHANICS

### Continued

and off, all need for a special operator could be overcome by placing the switch in convenient reach of the aeroplane pilot. Used with a biplane, the **stereopticon** could be carried at the side of the pilot in the position usually taken by a passenger, and to make it possible to cast the image on the clouds with the aeroplane in level flight, the **stereopticon** could be mounted with the line of projection pointing upward at an angle of 45° or 50° from the horizontal axis of the aeroplane.

Using the standard **stereopticon** slide, 2 7/8 in. square, with a projecting lens having an equivalent focal distance of 16 in.—which would make a convenient apparatus for the purpose—the image cast at a distance of 100 ft. is 18 ft. 6 in. in diameter. At a distance of 1,000 ft. the image would have ten times this diameter, or 185 ft. Spreading the image over as big an area as this would result in an enormous loss in brilliancy if the ordinary arc light were used. With a searchlight this loss could be more than overcome. To produce an image of this size the airman would fly in a level line about 700 ft. below the clouds. Viewed from the ground half a mile below, the image would have the same effect as a highly luminous object 30 ft. in diameter, seen at a distance of a city block. The appearance of such an object in the sky above a city, darkened because of siege, would be a striking spectacle indeed. Soaring above the city with this simple equipment, the airman, by merely throwing an electric switch, would be able to spread hope or panic as far as his picture could be seen.

Several persons who saw the visions have said that they were "like the holy picture in the church at Czenstochowa." If the details of the undertaking are ever told, it will not be surprising if it is found that a photographic reproduction of this famous Madonna was used, for the reason that no picture in the world could have been used to better effect. The monastery of Czenstochowa is located about a hundred miles west of Przemyśl and was in possession of the Austrians at the time of the siege. The painting is familiar to the inhabitants of all that part of Europe and is so venerated that it is visited annually by an average of 400,000 pilgrims, many of whom come from East Prussia, Galicia, and west Russia, as well as from Poland. According to tradition it was painted by St. Luke and there is a belief current that it is sometimes miraculously illumined. A reproduction of this picture cast on the clouds, "surrounded by a halo of bright light," as reported—which would mean that the **stereopticon** slide had been made with a liberal margin of clear glass around the edges—would be readily accepted as a divine message by these people of simple and strong religious belief.

Whatever may have been the precise means used for projecting the images, there can be no doubt that they produced the effect intended. Whenever the Virgin Mary was seen hovering over the city, the Austrians, believing they were under divine protection, took fresh hope, while the Russians became panic-stricken. For hours after each appearance of the vision it was impossible to persuade or force the Russian soldiers to fire, and it is reported that because of this the capture of the city was delayed for weeks. In one typical case a Russian commander, suspecting a trick by Austrian airmen, ordered a battery to fire at the vision, hoping in this way to bring down the aeroplane that was causing such demoralization among his troops. Instead of obeying, every man in the battery fell to his knees and prayed.

## Magic lantern Triple-Clockwork Device for 1920 Movie Theaters

From Michael Waldo  
monastario@aol.com

You and your members might be interested in an item I have just listed on eBay. It is item **#281674036800** - Triple clockwork Ad-traction projection device to show advertisements next to the screen in 1920s movie theaters. I couldn't trace another one.

Regards,  
Michael Waldo

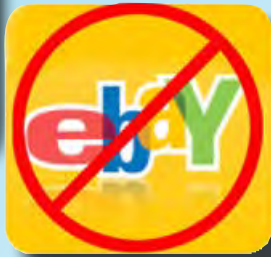


The item for sale is the brass Ad-Traction Company's clockwork device that projected 12 slides per hour alongside the movie in 1920s theaters.



## **“To eBay or Not to eBay”**

**by Bob and Sue Hall**



### **Part 3 HERE'S HOW BOB AND SUE DO IT (eBay)**

Two old duffers who have been at it a long time are not up on the latest ways to customize a listing, or the latest programs to aid listing. We are hoping this series of articles will start a dialogue among other eBay sellers (and buyers) that know better ways to do things than we do.

We use Turbo Lister. After you have registered on the eBay site, and if you are a buyer you have already done this, then you download Turbo Lister off of eBay for free. We have the program “saves” on our deck top so when we log on in the morning we just double click on the Turbo Lister icon and up it comes.

Once you have done this there is an excellent step-by-step tutorial that will take you through the listing process much better than we could do. Use it. Get used to it. Read and heed the hints you are given and you'll be a pro in no time.

In our working days both of us were professionals and we survived (and our marriage survived) by balancing the work load. We do the same thing with eBay.

Bob does the pictures. Sue does the listing.

Communications with customers is of utmost importance and all of it is signed “Bob”, even if it is Sue that wrote and sent it. That keeps us straight in our customers heads. They know who “Bob” is.

Bob uses a light box and a digital camera to take slide pictures, Photobucket for free picture storage, and Photo Studio to edit them. He made the light box with items from the hardware store and then he made a black cardboard frame in which to put the slide for taking the pictures. On the wall above and on either side of the light box are two towel bars hung vertically, each with a clamp-on flood light on it to shine down on the slide (or other item) so the label and binding show up in the shot. He has also learned to take pictures wearing black gloves to prevent reflection of his hand onto the slide. He takes one shot of the entire slide, one shot of the view only, and perhaps one or more close-ups of a particular item(s) of interest in the photograph.

After taking the photographs he insets his memory card into the computer and goes to Photo Studio. This program, which must be purchased and installed, allows him to edit his pictures. Editing consists of cropping and sizing, sharpening and brightening, and modifying the color if necessary so that the picture uploaded to eBay looks as much like the original slide as possible. He definitely does not enhance the view. This would get the item returned in a hurry along with negative feedback.

On the subject of sizing, eBay requires that the image be at least 500 pixels on the longest side. Photo Studio enables you to do this, as would any other editing program, but Photo Studio is very user friendly.

Each image is labeled with a number and stored on Photobucket, one of many free picture storage sites. eBay also provides limited free picture storage and we have used it upon occasion. After Sue lists an item on Turbo Lister she uses the Photobucket URL with the number Bob has given her to add to the listing.

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## Continued

Sue's job is listing the item. Turbo Lister allows you to use templates, which makes the job easier. For example, if you are listing slides of a World's Fair, you create a template for that subject. You have already filled in the template with the correct category (e.g. 1901 Pan-American Expo in Buffalo) and in your description you have given background information on the Fair that doesn't have to be reentered on each listing. Price, weight, handling time, return policy, picture URL, and other items are all on the template also so you just change the Title and add or change whatever you need to in the description and you have cut down on the time it took you to list the item considerably.

**WARNING:** Scan through the listing each time. Something like "condition" or size of the slide may have changed and will slip through and make the listing erroneous if you aren't careful. (And sometimes we aren't!)

We want to tell you about "condition" and "description" but we will do this by telling you first about "feedback." Feedback is very important on eBay. Customers look at it

and eBay rates you as a "Top Seller" (or not) if you have at least 99% positive. This gets you a better spot in the listings, cheaper fees, and easier access to phoning eBay for help when you need it. We average about one frustrated call to eBay per month. Usually they are able to help, but sometimes not.

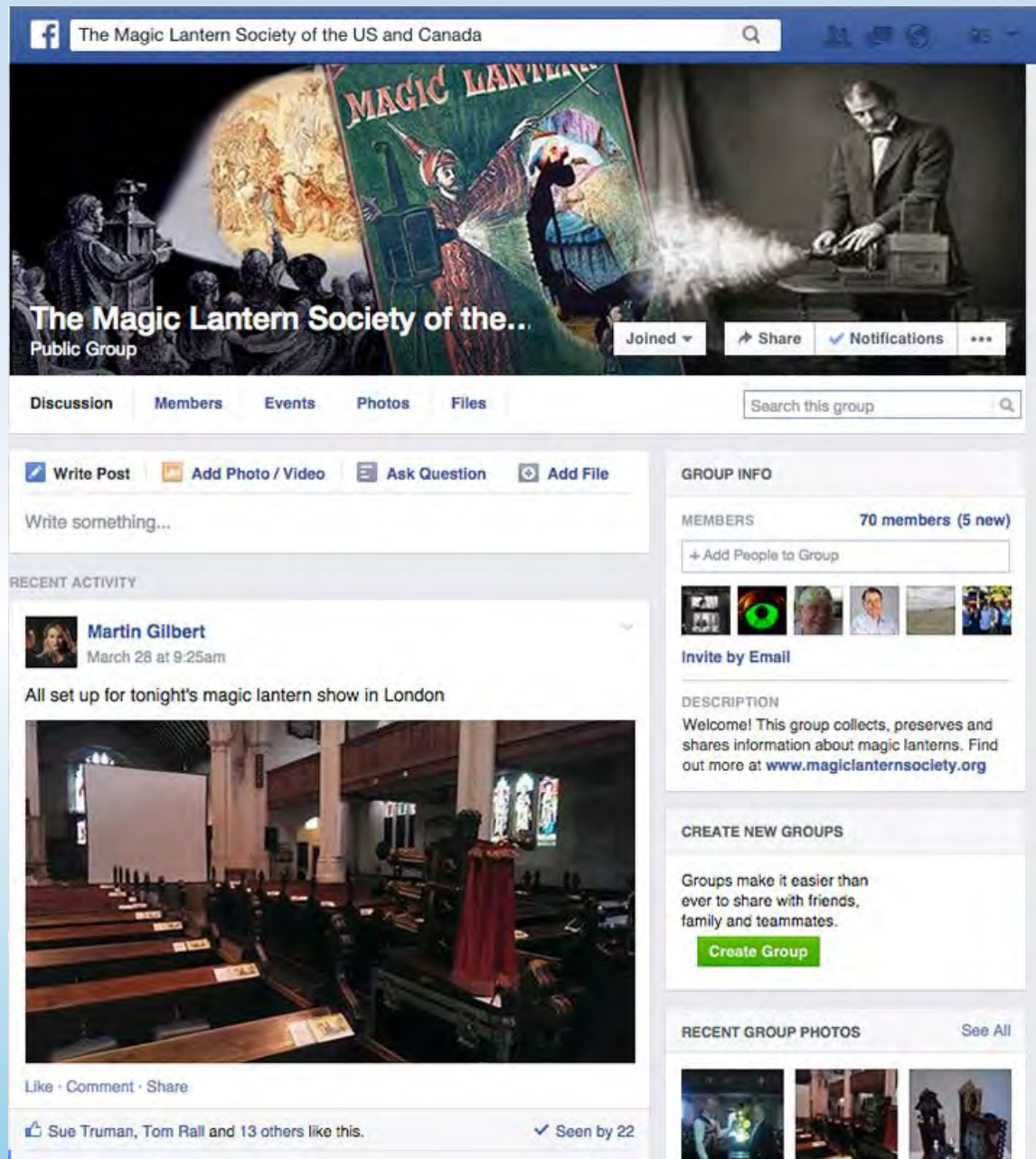
**"Condition"**—Be very honest about this or you will end up with negative feedback and a returned item. Just putting "See pictures" is not enough, although if an item has problems, after describing the condition, Sue does put "See pictures" at the end.

**"Description:"**--Sue spends a great deal of time on this when necessary. You will find that most eBay customers are NOT magic lantern and slide collectors. They are interested in the view. This is, of course, particularly true of photographic slides. If the view is labeled, "Brown Falls" and you can find where that is located by using Google, then by including that information in your title and description, you will be much more likely to sell the slide. We have had many customers remark on our descriptions, most of which Sue finds on Google, so we know it is important. To see examples of our descriptions search for our listings on eBay under seller "prplsegant."

## Next: To eBay Or Not to eBay Part 4 EVERYTHING ELSE

	<p><b>NEW LISTING</b> Piano notes with cover illustration of a magic lantern lanterne magique -</p> <p><b>\$95.00</b> or Best Offer</p> <p>From Germany</p>
	<p><b>ANTIQUE 19th. CENTURY WOODEN CAMERA MAGIC LANTERN BRASS PROJECTOR LENS BOXED</b></p> <p><b>\$1,450.00</b> or Best Offer</p> <p>From Bulgaria</p>
	<p><b>MAGIC LANTERN CINEMA CHARLIE CHAPLIN ALL LITHO TIN ERNST PLANCK GERMANY 1930</b></p> <p><b>\$1,980.00</b> or Best Offer</p> <p>Free shipping</p> <p>From France</p>
	<p><b>3- VINTAGE BOXES FOR MAGIC LANTERN SLIDES / KODAK / STANDARD LANTERN</b></p> <p><b>\$2.99</b> 0 bids</p> <p>2d 19h left (Saturday, 7PM)</p> <p>Top Rated Plus</p>
	<p><b>Antique 19c Assorted Group Magic Lantern Transferprint Glass Slides Incl Circus</b></p> <p><b>\$47.99</b> Was: \$69.99 Buy It Now</p> <p>Free shipping</p> <p>20% off</p> <p><b>FAST 'N FREE</b> Get it on or before Wed, May, 6</p> <p>Top Rated Plus</p>
	<p><b>ANTIQUE WILLIAMS, BROWN &amp; EARLE MAGIC LANTERN PROJECTOR WITH 93 MASONIC SLIDES</b></p> <p><b>\$2,500.00</b> or Best Offer</p>

Example of Magic Lantern Listings



From Sue Truman

## Posted On MLS Facebook Page

I shared it on both MLS facebook pages. There was some chatter about it on the group page. Little did I know that the son, (I believe it was the father and son of the Gilbert family) the son is one of the group members on our group page. He said thank you for all the compliments.

Hello! Have you seen this recently posted to YouTube? It's quite a show.

<https://www.youtube.com/watch?v=ZSzt0bIzuY>

*The MLS group page has 62 members, very international.*





*the Year was*

**1934**

## POPULAR MECHANICS

# Stage Scenery Is Supplied by Lantern Slides

Paris theatrical producers have substituted color projections from lantern slides for the expensive stage scenery heretofore necessary in presenting operas and similar spectacles. No stage decorations are used, all the backgrounds being projected in colors on a curved "horizon" at the back of the stage. In this manner, the entire scenery for a complete opera can be carried in a small box. Two kinds of projection have been tried. In one, the background is projected on a flat white screen, but this is not as effective as when the curved screen is employed. For the latter, three projectors are placed side by side behind the stage and careful adjustments are necessary to obtain continuity in the pictures and counteract distortion.



Color Projections from Lantern Slides Form the Background for This Stage Setting, Thus Eliminating the Need for Elaborate Scenery



# Inquiry

From the Web Site

**From: Aimee Hoge**

hogefamily@msn.com

*Subject: Antique slides*

*I have a small box of antique slides. Most are pictures from Africa. My uncle passed away and I inherited them. I have no info on these and would like to find out more. Thank you for your time.*

**From David Evans**

Hello Aimee

Thank you for your enquiry about the magic lantern slides. If you could send me pictures of some of them I could possibly help identify them. The dimensions would help too, as slides were made in all sorts of formats for various types of lantern, ranging from about 1" x 3" for small toy lanterns to the size of saucers for professional use in places like the Royal Polytechnic Institution in London in the late 19th Century. The most usual format for full size lanterns is 3.25" x 3.25" for British slides and 3.25" x 4" for American and some European slides.

I look forward to hearing further from you.

These are standard American format, which is good. I was trying to read the slide maker's name on some of them, but can't



quite make it out. They look like Keystone View Co but not sure. Could you confirm and makers' names? We may have a member who specialises in African subject matter who could help.

David Evans

**From Ron Easterday**

An inquiry forwarded from our good friend George Auckland. If members have additional information or suggestions regarding these slides, please reply to Aimee and cc Larry.

Aimee,

Yes, as George noted these appear to be what we call "American" format, the size is probably 3-1/4 x 4, not 3-1/2, sometimes thick binding tape makes it hard to measure. Probably from what we call a travelogue set for either a traveling lecturer or educational set used at a school or university. Educational sets were also rented out, much as you rent a DVD today. By chance was your Uncle a professor or lecturer?



*continued next page*

## Inquiry From the Web Site

### Continued



I do not recognize the name/manufacturer, but it appears the two images you sent may have been produced in Japan, or perhaps that is the name of the local photographer? You might be able to research on the internet.

Can you tell from the labels and numbers if you have part or all of a set, or more just random slides?

As travelogue slides, they do not have a great value to the average ML collector, but someone studying the area would have more interest. In general, if any have people in them that adds interest and value. At least the one appears to be colored? If tinted nicely, that adds value. If they are of buildings/sites that no longer exist, that is of interest. Many slides these days are sold on eBay, you might watch eBay for awhile if you want some idea of value. Be sure to look at completed sales; many slides are listed high and never sell.



If you are interested in showing them, a basic ML can be purchased off eBay for reasonable prices, if you watch for a while.

If you want to provide me with the city where you are located, I can see if we have a member close by, if you would want to get some direct information.

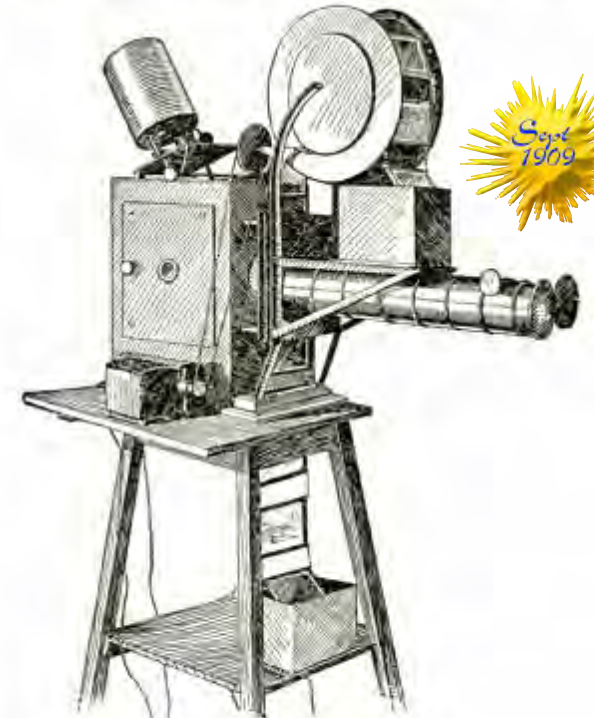
Hope that helps, let us know if you have further questions. If you like, we can post the images you sent and your original questions in our monthly email publication and see if any of our members have further information, just me me know if that is ok.  
best regards,

Ron Easterday

## POPULAR MECHANICS

### AUTOMATIC FEEDER FOR MAGIC LANTERNS

The comparatively long pauses between the pictures thrown on a screen with the ordinary magic lantern, and



Slide Feeder for Lantern

the fact that each new slide exhibited has to be inserted in the lantern by an assistant, has led to the designing of this automatic slide feeder. The slides are linked together, in the order they should be shown, by chains and wound on a drum. The lecturer holds an electric button, connected with the feeder by a flexible wire, in one hand. As the lecture progresses he changes the screens by pressing the button.



**From: YeongHee, Cho**

shasha02@snu.ac.kr



## **Research my Ph.D Dissertation**

My name is Yeonghee Cho, a Ph.D. candidate studying Art Education at Seoul National University in South Korea.

I came to America the early of April to research my dissertation, whose title is "Significance of photography and photographic education on the transformation of visual perspective in modern ages of Korea". The aim of the dissertation is to analyze "applications and roles of photographs on modern Korean education".

I had been to San Diego State University's Peabody Magic Lantern Collection.

I am really interested in Magic Lantern. So I am wondering if you have lantern slides or any information about Korea, specially modern ages, late of 19century to beginning of 20century.

I know that Missionary introduced the Magic Lanterns and shows to Korea and after that, there were a lots of magic lantern shows in Korea, but it

is very difficult for me to find the very resources which were used at that times but just records on newspapers. Therefore I came here to track back to find resources. I found some of Korea, but I need more researching.

Or even though you don't have any of Korea, please could you give some information about magic lantern shows and slides during 1880s – 1910s.

Yours Faithfully,  
YeongHee, Cho.

## **DISSERTATION DESCRIPTION**

"Significance of photography and photographic education on the transformation of visual perspective in modern ages of Korea"

The purpose of my dissertation is to examine "applications and roles of photographs on modern Korean education". My dissertation is premised on that photography and photographic education had a significance role in the transformation of visual perspective in Korean modern ages. Photographic education was mainly done through the first audio-visual education, Magic Lantern Show which was one of the main technologies to bring changes of cultural perspectives during the 1880s to the 1920s, "Civilization and Enlightenment Period"(kaehwaki) in Chōsun. Based on Magic Lantern Show and photographic slide images as main materials, I will analyze visual transformation and cultural changes in the modern ages of Korea.

As a Western invention, Magic Lantern shows were held by the American Missionaries to spread the gospel for the first time: being shown modernized western schools to Korean high officials to get permissions to establish missionary schools and so on. It was not long after that the Ministry of Taehan Empire adopted magic lantern shows as a useful medium to educate many people at one time about the modern concepts of hygiene and so on with people's strong interest in them. Since Korean people had never experienced such a strong visual effect before, the magic lantern shows in 19th century were striking events as entertainment and education. A magic lantern was the most sensational modern technology in late Chōsun dynasty.

While recognizing that magic lantern shows were popular entertainment tools, this study emphasizes that they played a important role as the first audio-visual education of Korea and the main factor to change cultural perspectives and social aspects. So my goal of this dissertation is to discover how and why magic lantern shows evoked changes of cultural perspective in modern Korea.

*continued next page*

***A Big Thank You to the following:***

**Terry Borton  
David Donaldson  
Bob and Sue Hall  
Ron Easterday  
David Evans  
Sue Truman  
Michael Waldock**

*for contributing to this months issue.*

**Now it's your turn to share!**

Do you have a favorite site or a collection of images you would like to share with the rest of the society?

If your answer is yes! Send site information or your images to Larry and they will be shared in the next E-pub newsletter.

**E-mail Larry**



**From David Donaldson**

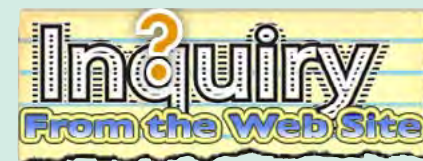
Hello friends,

A blustery cool arrival of genuine autumn here today in Adelaide after a long summer.

The most recent ML newsletter is great reading altogether. Martyn Jolly is a live wire with performance and moreover thoughtful, as should be a school head at Australian National University. I hope to visit him in Canberra during this year.

You people were wonderfully hospitable. Thanks again and best from the black hat.

—  
David Donaldson  
ph 08 8267 5069  
Find me in Sydney Film Festival  
1954 to Now: A Living Archive  
<http://online.sffarchive.org.au>  
In 2015, 3-14 June.



**Ph.D Dissertation Continued**

Also, I will analyze photos represented Korean and its people and compare them with those in Lantern slides during the late of 19th century to early of 20th century in Korea. By doing that, I will be able to examine the way Korean's lives were represented on photos.

Meanwhile, photography as well as magic lantern shows were first delivered to 19th century Korea by Westerners, specially American Missionaries. They collected and sent variable resources about Korea to mission board in the U. S. A. Therefore it needs to be researched in America to collect photos and other visual images of modern Korea.

Additionally to better understand how photos and photographic education were viewed and made visual perspective changed, those in China and Japan which had similar period of modernization influenced by the West in the 19th century as Korea did will be comparatively analyzed with those of Korea.

(Another reason to make a comparative study with those of early modern Japan and China is to overcome inadequate and rare materials on magic lantern and photos of modern Korea as well).